

# BULLETIN OF THE ART INSTITUTE OF CHICAGO

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PROFILE OF DRIED LACQUER HEAD, T'ANG DYNASTY  
GIFT OF THE ORIENTALS

VOLUME XXIII

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THIS ISSUE CONSISTS OF TWO PARTS, OF WHICH THIS IS PART ONE

## A DRIED LACQUER HEAD OF THE T'ANG DYNASTY



FIG. 1. PORTRAIT OF GYOSHIN IN HORYUJI, NARA

A SUPERB head from the T'ang Dynasty has recently been presented to the Art Institute by The Orientals. It has almost the appearance and patine of a dark limestone, but is made by a lacquer composition technique called *kanshiitsu* by the Japanese, and known to us as the dried lacquer process. The process was invented by the Chinese probably in the T'ang Dynasty and was introduced into Japan shortly after its invention, it is thought. Soon after the T'ang Dynasty, it went out of use both in China and Japan and is said to have been revived in China by a sculptor of the early Yüan Dynasty. Certainly most of the pieces now coming from China are of late date and in poor condition. The only other head of this period and quality known to me in America is in the private collection of Mr. Potter Palmer of Chicago. It is quite similar to this except that much of the

polychrome remains, while our head has lost all traces of color. It represents a man with shaven head and might be one of the attendants on a Buddha, as one of his original followers, or it might be the portrait of some high dignitary of the Buddhist church. It is, at any rate, in the Buddhist sculptural tradition.

We have far more information about religious conditions in Japan at this early period than we have about China, but it is known that in the early ninth century two great esoteric sects of Buddhism—the Tendai and the Shingon—were founded as the result of religious developments in China. We know, too, that when these sects became firmly established the abbots were greatly venerated and their portraits in wood or dried lacquer were often preserved in the monasteries. As Japanese customs of that time were generally based upon Chinese practice there seems no good reason for doubting that this custom originated in China, and I therefore believe that this is a portrait head rather than the more stereotyped form that would be given to a traditional figure. Since there are no Chinese specimens available with which to compare it, two well-known Japanese heads of the same period are shown here. They are both from complete seated figures, and no doubt our head once had a body. Of the two heads shown, it will be seen that that of the God (Fig. 4) is much more conventionalized and stereotyped, while the portrait head (Fig. 1) seems more human and individual. There are still more personal types of *kanshiitsu* heads of the same period in Japan that show closer resemblances to ours, but unfortunately the available material is not suitable for reproduction. Miroku Bosatsu is thought to be the earliest specimen of *kanshiitsu* existent in Japan and authorities place it on stylistic grounds early in the Tempyo Period (710-794 A.D.) The portrait of Gyoshin is somewhat later, though still in the Tempyo Period. The forms are more simplified than in our head but there is the possibility that it was a posthumous por-

trait. The identity of the sitter may even be questioned but that would not necessarily affect questions of style.

Our head strikes an extraordinary balance between generalization and particularization. It has the appearance of a thoughtful individual of quick intelligence, while seeming at the same time to epitomize the highest types of Buddhist priests of all times (Fig. 2). It is highly sophisticated in treatment but has also the simplicity of perfect sincerity. It is the sort of head that sculptors long to make and seldom achieve. Merely as a series of intersecting spherical planes catching the light at subtly changing angles it is stimulating to see, and longer acquaintance serves always to deepen the impression. About the true masterpiece of art it is difficult to talk. It is its own best exponent. Its quality can only be tested by comparing it with the best works of this or any other time.

The process of *kanshiitsu* was admirably adapted to lightness and durability, but it was complicated and indirect, and doubtless the sculptors of Japan preferred quicker methods. Three different types were employed. At first a wooden skeleton was made and covered with a paste compound of lacquer mixed with earth or fibre or lint, and this was modeled like clay upon an elaborate armature. Perhaps to economize time and material and to lighten the weight of the wooden framework it was found possible to dip cloths in lacquer and hang them over a frame in the approximate form desired, modeling them upon the stiffened cloths with lacquer paste. Lastly there developed from the use of the cloths the method by which our head was made. It was modeled in clay and dried, after which lacquer ensoaked cloths were moulded over the surface and the modeling was completed with the lacquer paste. After completion the clay core was dug out and the head was perfectly strong but so light as to weigh only a few ounces. It was not subject to the



FIG. 2. OBVERSE OF DRIED LACQUER HEAD.  
GIFT OF THE ORIENTALS



FIG. 3. REVERSE OF DRIED LACQUER HEAD  
SHOWING METHOD OF CONSTRUCTION



FIG. 4. MIROKU BOSATSU, IN HORYUJI, NARA. THOUGHT TO BE THE EARLIEST SPECIMEN OF JAPANESE DRIED LACQUER

attacks of insects and had the further virtue of being waterproof. On some of the larger pieces different techniques were employed for different parts of the figure. The more refined process was reserved for the head. The difficulty of manipulation and perhaps the costliness of the process tended towards great simplification of surface and form which survived for some time in wood sculpture, even after the process of *kanshitsu* had died out.

Our head has suffered accidents which have cracked the skull in one or two places, but without real damage. The surface is splendidly preserved, being very thinly modeled over six layers of coarsely woven cloth, apparently cotton. (Fig. 3.) Paper is also pasted inside with writing which seems to be of the T'ang period, although the paper is rather haphazard in arrangement and was evidently intended only for reinforcement. It is very thin.

The discussion of an artifact has little to do with the artistic quality of a work of art, but it can be said that only a great artist and a consummate craftsman could have made this head.

C. F. K.

## AT THE GOODMAN THEATRE

WITH the production of Pirandello's "Six Characters in Search of an Author," the Goodman presents one of the most remarkable plays in dramatic literature. This may be said without reservation; for outside Pirandello's own work there is nothing with which to compare it, nothing that is at all like it anywhere. The play literally reverberated across Europe, challenging with an altogether successful example of a modernistic technique not only dramatic forms, but (as nearly as it can be challenged) the very concept of drama. It is said his plays have been translated into fifteen languages. The translator into English is Edward Storer. This, as everyone knows, is not its first production in America; but it is the first production in Chicago—and the production of "Six Characters" is inevitably one of the significant undertakings of the Goodman Theatre.

Born a Sicilian, Luigi Pirandello was educated—so far as his later education is concerned—chiefly in Germany, where his whole inclination was towards philosophy. Returning to Rome, he took a professorship in one of the schools there, which he held for many years, all through the period of his growing literary reputation. He began by despising both the drama and the theatre, the false sentimentality in Italian drama sickening him. He wrote novels, essays, books and more books, trying always to find some more perfect medium for the vision that was tormenting him. Then suddenly, in 1917, when he was already fifty, he wrote one short play. Others followed. And presently his first individual drama with the extraordinary title of "Six Characters in Search of an Author." Since then he has been almost exclusively a dramatist. In Rome he founded his own theatre, for the production of his own plays. His company has toured most of the European capitals. Today, past sixty years of age, he is recognized as Italy's chief contribution to the twentieth century theatre.

The sub-title of "Six Characters" is "A Comedy in the Making." The scene is

a bare stage. The Manager is about to rehearse a play. Actors and actresses are grouped about; the Prompter climbs into his box. You feel the theatre as a tawdry world, a place solely of sham and pretense. The stage door opens and onto the stage walk—not six actors, nor six people, but six *Characters* out of an unwritten play. One of them, who is known as the Father, steps forward. "As a matter of fact," he says, "we have come in search of an author." Naturally the Manager is dumbfounded, and the audience also for the moment. But the Father explains that they were conceived in the brain of an author who abandoned them. "We bring you a drama, sir," he explains. Then they proceed to tell the bewildered Manager who they are. Slowly, outlined in facets from unbelievably brilliant dialogue, emerges the suggestion, the foreshadowing, of a tragedy in which they are the participants. The Manager becomes interested. He sees material for a play for his theatre. The actors, scornful but impressed, become interested also. Each sees a part for himself in these Characters whom they try to ape. The Characters begin to outline their story, the story from which they can never escape, *their* story which differs from life in that they have nothing else. It is their one reason for existence, their sole being. And because they are unchangeable they claim a greater reality than living people. Once conceived they cannot vary from the conception of the author. Once this is expressed they are permanent.

They do not tell the story directly. They tell this part of it and that, explaining, justifying themselves as they go. The Manager, the Actors, interrupt. But always the story moves inevitably and gripingly forward in dialogue and action. One begins to question whether they are illusion or after all, reality and what those Actors are who are trying to translate the Characters into parts for themselves to act. The threads cross and re-cross. One sees that Pirandello is questioning life itself, is studying intensively the problem of life and reality, and still more the obverse of reality, illusion. And still the story goes



"TÊTE D'ENFANT," A RARE LITHOGRAPH BY  
ODILON REDON IN THE CURRENT EXHIBITION  
OF HIS WORK

forward; the relationships disentangle themselves. Sometimes for a moment there is obscurity, as if one were sinking deep in the waters of life. Then all is clear again, and the story follows its inescapable progression. It draws closer and closer to a climax. One cannot see from which direction it is coming. Then, almost in a single moment, it strikes. The Manager cries a question to which he has no answer. "It's only make-believe, it's only pretense," say the actors. And the Father answers them with an amazing comment which throws the whole play into relief.

Perhaps the greatness of Pirandello lies no more in his invention and searching comment upon life, than in the skill with which he keeps cross-currents from confusion. It is a play which from one who was not master of his materials might be solely a bewilderment to an audience. Or it might become on the other side an intellectual conceit. In Pirandello's hands it is neither. Instead, a gripping story told with a skill that asks of the audience only that they follow it simply and let the play speak clearly for itself.

## A CRUCIFIXION BY LUCAS CRANACH THE ELDER

**B**Y the beginning of the sixteenth century, though the Renaissance spirit had largely supplanted the Gothic tradition in painting, in Germany it still lingered on, due to the isolation of the local schools. Gothicism, with its mixture of quaint observation, strong rhythms, and fantastic treatment, was firmly rooted in the German mind. Add to this the fact that most of the painters were at the same time engravers and it will

be seen why the accent remained linear and why flat tints and heavy outlines continued to be the fashion.

Lucas Cranach the Elder, whose creative period covers the first half of the sixteenth century, was no exception to this rule. A worker on wood and copper, a designer of seals, and a painter of panels, altar-pieces and portraits, in all his art continued the technical tradition under which he was born. Perhaps it was this basic lack of originality which has counted against Cranach; the older critics have been a little condescending in their treatment of



"CRUCIFIXION," BY LUCAS CRANACH THE ELDER, DATED 1533.  
LENT BY CHARLES H. WORCESTER

his art and it is only recently that the tide has turned in his favor. It now looks as though the painter were going through one of those curious rehabilitations in the field of criticism and would finally emerge to rank with Dürer and Holbein as one of the three great names in German art.

In this country, knowledge of Cranach has been largely limited to portraits and an occasional mythological composition. Some of these works are not

well authenticated; for in his day Cranach was the center of a large school who imitated his weaknesses and frequently vulgarized his point of view. His religious art—once considered most important—has been lacking, so that the Art Institute feels particularly fortunate in being able to announce a fine "Crucifixion" of the artists' second period, as a loan from Charles H. Worcester.<sup>1</sup>

Cranach's religious subjects have a special significance when one remembers

<sup>1</sup> Dated 1533 and signed with the winged serpent. Formerly in the collection of Sir Fairfax Cartwright.



that most of his life was spent in Wittenberg, during the stirring days of the Reformation. He had come to the city as Court Painter to the Saxon Elector, Frederick, who seems to have appreciated his services, for in 1508 he conferred upon him as coat-of-arms, the winged serpent which appears in place of a signature in his later painting. In 1509 Cranach was sent as special ambassador to the Netherlands; in 1513 he bought a handsome house and married the daughter of a patrician of Gotha, and Dr. Scheurl describes him as one who worked "more rapidly than any other painter and who was never idle not so much as a single hour, but always had a brush in his hand." It was about this time that the painter came under the influence of Luther and from then on one may notice a change in the spirit of his painting. The Reformation, in protesting against the hierarchy of church rule, was sounding a new evangelism which was bound to stir men's imagination. The change in Cranach's point of view may be studied in two versions of the "Crucifixion," designed some thirty years apart.

The first is not a painting but an engraving on wood, executed in 1502. It shows the character of Cranach's early work, with its rugged distortion and its brilliantly manipulated design. The three figures on the crosses rise only a little above the heads of the crowd. The Christ is spent and defeated; one of the thieves hangs passive while the other writhes in torment. It is throughout a remarkable physical conception.

Mr. Worcester's painting, on the other hand, seems to spring from a different source. Many of the elements in the engraving remain; one of the mounted figures is taken over almost line for line and some of the same heads reappear, but the main feeling is altered. The crosses are now lengthened and lifted against the sky, and on the central one the figure of Christ—inspired no doubt by Dürer's spiritualized conception in Dresden—is now exalted. Even the thieves are quiet, and the people below, except for the groups in the fore-

ground, all turn their eyes toward Him, caught by the solemnity of the moment.

If the spirit of the painting looks forward, nevertheless the handling is decidedly in the tradition. The group of the Marys and St. John comes from the paintings of the Cologne School, and even the vigorously painted heads of the crowd cannot save the composition from an impression of crowding. On the whole it is less of a painting than it is a design, tinted with color. The flat masses are not broken up, and the modeling throughout is the modeling of a fine draughtsman. The painter has attempted to simplify the scheme by introducing horsemen to form a band of plain color between the groups, but even this measure cannot save the confusion. Inherently it is a fine engraver's pattern, and could it be reduced to a line drawing, and printed in one color only, it would reveal a unity which it now lacks.

Tintoretto in his famous handling of the subject in San Rocco was faced with much the same problem. He was as anxious as Cranach to portray the Crucifixion as an interesting, realistic event but at the same time he did not relax the spiritual tension. Every line and every mass in his painting is so handled as to bear down on the figure of Christ who, surrounded by an arc of light, is the logical center of the design. Cranach, however, was more of his age than was Tintoretto. It is strange to think that in 1533, the same year, Titian was engaged on his "Peter Martyr"; Michelangelo was still occupied with the tomb of Giuliano de' Medici, and that Giorgione had been dead twenty-three years. The whole progress of Italian painting, since Giotto had discovered the importance of volume and Massaccio had solved the problem of modeling in light and shade, had been towards representation. Besides these men, the art of Lucas Cranach seems definitely medieval. Mr. Worcester's example therefore has many interesting angles; it represents Protestant painting at its height, and shows Lucas Cranach's considerable powers. Beyond that it has a national significance in the history of art.

D. C. R.



"LA DECLARATION" BY NICOLAS LANCRET.  
THE WINTER EXHIBITIONS

### THE WINTER EXHIBITIONS

THE exhibitions now being held in the East Galleries present a number of stimulating personalities in the field of painting, both historic and modern. Decidedly for the collector is the Loan Exhibition of Old Masters, where one may see for sale excellent examples by Pieter de Hooch, Dirk Bouts, Chardin, Van Dyck, Lancret, Hals, Goya, and others who have influenced from period to period the main creative current. While undoubtedly the greatest works by these men are in museums or in private collections, there still remain on the market characteristic canvases, often of slighter performance, but possessing remarkable interest and charm. Indeed it is in the more informal works that a great master often reveals himself.

Of great interest to anyone is the exhibition of pastels, paintings, lithographs and etchings by Odilon Redon. Redon, who died as recently as 1916, has already become a sort of "old master," for everything from his hand is being quickly picked up. The Art Institute possesses the one unrivaled collection of his graphic work and various collectors throughout the country

have lent examples in color to make this by far his most comprehensive showing in America.

At the same time, six American painters, all of whom have exhibited a certain individuality of mind as well as a mastery in paint, are being represented by some of their most characteristic work. John Sloan for years has been painting the life of New York with a highly sensitive and satirical eye. Dealing often with the same material, John R. Grabach sees it with more warmth of personality. Guy Pène du Bois, has lately developed a sense of formal design which he interprets with delightful color. Two artists of the younger group, James Chapin and Ross Moffett, are especially serious students of the American scene. Chapin, who at one time paid a great deal of attention to the theories of Cézanne, has painted the Marvin family of New Jersey, with a strong and independent technique. Ross Moffett depicts Provincetown,—not the colorful summer-resort, but the winterswept fishing-village. Winhold Reiss, in his portraits of American Indians, has made an intensive study of racial types and has not been afraid to employ striking effects of color.

Belgium's most considered painter, Anto Carte, is also exhibiting a room of his beautifully designed compositions. The sculpture of the Austrian, Franz Barwig, a group of unusual animal figures designed with vitality as well as stylization, and a room of Mural Painters complete the exhibits which will remain on view until January 27.

THROUGH a recent gift of complete moving picture equipment from Mrs. Anna Louise Raymond, the School of the Art Institute is enabled to undertake some unique and constructive work in methods of teaching life drawing. Special pictures, with emphasis on a certain movement or posture, will be made from the regular life models and used for this supplementary study. By running a short strip continuously for several minutes the student is trained to seize quickly upon the characteristics of a pose and to put vitality and action into his drawings.



## EXHIBITIONS

- December 15-January 28—Engravings by William Hogarth. Gift of Horace S. Oakley. *Gallery 13.*
- December 1-January 28—Prints by Albrecht Dürer from the Potter Palmer Collection. *Gallery 17.* Four Centuries of Etching and Engraving. *Gallery 16.* Prints by Martin Schongauer, Lucas van Leyden, Israel van Meckenem and Matthäus Zasinger from the Clarence Buckingham Collection. *Gallery 18.*
- December 12-January 14—Christmas Exhibition of the Work Done in the Saturday Morning Classes of the Art Institute School. *The Children's Museum.*
- December 27-January 27—Loan Exhibition of Old Masters; Portraits of American Indians by Winhold Reiss; Prints and Paintings by Odilon Redon; Mural Painters; Paintings by Anto Carte, James Chapin, Guy Pène du Bois, John R. Grabach, Ross Moffett, and John Sloan. Sculpture by Franz Barwig. *Galleries G51-G61.*
- December 15-February 1—Prints by Camille Corot. *Gallery 14.*
- January 6-February 18—Valentines from the Hodge Collection. *The Children's Museum.*
- January 1-March 1—Japanese Prints by Suzuki Harunobu from the Clarence Buckingham Collection. *Gallery H5.*
- February 7-March 10—Thirty-third Annual Exhibition by Artists of Chicago and Vicinity. *Galleries G51-G61.*
- February 7-March 10—International Exhibition of Etchings under the Auspices of the Chicago Society of Etchers. *Galleries 12 and 13.*

## TUESDAY LECTURES AND CONCERTS

FOR MEMBERS AND STUDENTS—FULLERTON HALL AT 2:30 P.M.

## JANUARY

- 1—New Year's Day. Holiday.
- 8—Lecture: "Modern Tendencies in Art in Europe." Henry Turner Bailey, Director, The Cleveland School of Art.
- 15—Lecture: "How Our Print and Script Came Down to Us." Dr. Charles Upson Clark, F.R.H.S., formerly of Yale University and the American Academy in Rome.
- 22—Orchestral Concert. By the Little Symphony Ensemble, George Dasch, Conductor.
- 29—Lecture: "The Art of the New America," Alfonso Iannelli, Head of Department of Design, Art School of the Art Institute of Chicago.

## FEBRUARY

- 5—Lecture: "The Baroque in Germany." Hardinge Scholle, Director, Museum of the City of New York.
- 12—Lecture: "The Cottage Gardens of England." May Elliott Hobbs, Kelmscott, Oxfordshire, England.
- 19—Lecture: "Modern Romantic Painting." Professor Alfred V. Churchill, Director, Smith College Museum of Art.
- 26—Orchestral Concert. By the Little Symphony Ensemble, George Dasch, Conductor.

## LECTURE PROGRAM OF DUDLEY CRAFTS WATSON FREE TO MEMBERS OF THE ART INSTITUTE

### A. SIMPLE RULES FOR HOME DECORATION IN THEORY AND PRACTICE

MONDAYS, 1:30 P.M. \*REPEATED AT 7 P.M.

- JANUARY 7—Tables. (Courtesy of the Tobey Furniture Company.)  
 14—Chairs. (Courtesy of John A. Colby and Sons.)  
 21—Beds and Chests. (Courtesy of Mandel Brothers Company.)  
 28—Draperies. (Courtesy of Watson and Boaler Company.)  
 FEBRUARY 4—Georgian and Early American Furniture. 11—Rugs. 18—Mirrors. 25—Lighting  
 Fixtures.

### B. GALLERY TALKS OF PERMANENT AND LOAN COLLECTIONS

TUESDAYS, 12:30 TO 1:15 P.M., MR. WATSON

3:45 TO 4:30 P.M., MISS MARGARET DAVIS, ASSISTANT TO MR. WATSON

- JANUARY 8—El Greco. 15—Titian. 22—Gerard David. 29—Rembrandt.  
 FEBRUARY 5—Tiepolo. 12—Hobbema. 19—J. M. W. Turner. 26—Puvis de Chavannes.  
 MARCH 5—Corot. 12—Millet. 19—Monet. 26—Manet.  
 APRIL 2—Sargent. 9—Whistler.

### C. SKETCH CLASS FOR NOVICES

FRIDAYS, 10:30 A.M. TO 12:00 NOON

- JANUARY 4—Composing to Music. 11—Imaginative Drawing. 18—Abstract Design. 25—Ob-  
 jective Design.  
 FEBRUARY 1—Modern Drawings of the Head. 8—Modern Drawings of the Figure. 15—Essen-  
 tials of Anatomy. 22—Essentials of Perspective.  
 MARCH 1—Window Drawing. 8—Modern Drawing of Architecture. 15—The Figure in Re-  
 pose. 22—The Figure in Action. 29—The Figure to Music.  
 APRIL 5—Figures in Landscape. 12—Garden Drawing.

### D. GALLERY TALKS OF THE CURRENT EXHIBITIONS

FRIDAYS, 12:30 TO 1:15 P.M., \*REPEATED AT 7 P.M.

- JANUARY 4—Mural Painters. 11—Redon. 18—Reiss and Barwig. 25—Chapin and Moffett,  
 Du Bois and Sloan.

### E. THE ENJOYMENT OF MODERN ART

FRIDAYS, 2:30 P.M.

- JANUARY 4—Realism. 11—Impressionism. 18—Cubism. 25—Post Impressionism.  
 FEBRUARY 1—Futurism. 8—Expressionism. 15—Pictures by Amateurs. 22—Pictures by Chil-  
 dren.  
 MARCH 1—Modern Drawing and Etching. 8—Modern Sculpture. 15—Modern Architecture.  
 29—Young American Painters.  
 APRIL 5—Some Leading Painters of the Middle West.

### F. THE ENJOYMENT AND PRACTICE OF THE ARTS FOR CHILDREN PROVIDED UNDER THE JAMES NELSON RAYMOND PUBLIC SCHOOL AND CHILDREN'S LECTURE FUND

SATURDAYS, 1:30 TO 2:30 P.M.

- JANUARY 5—Making Snow Pictures. 12—Snow Pictures. 19—Painting Winter Sports. 26—  
 Action Pictures by Great Painters.  
 FEBRUARY 9—Modern Sculptors. 16—Modelling. 23—Wood Sculptors.  
 MARCH 2—Whittling. 9—Japanese Prints. 16—Linoleum Cuts. 23—Batiks, Japanese and  
 Modern. 30—Tie-Dye.  
 APRIL 6—Pictures by Children. 13—Modern Landscape Sketching.

\*Attention of members is called to the changed hour of these repeated lectures.

## SUNDAY CONCERTS AND LECTURES

## FULLERTON HALL

Concerts will be given every Sunday afternoon at 3 and 4:15 o'clock by the Little Symphony Ensemble, George Dasch, Conductor. Admission twenty-five cents.

Lectures on "French Sculpture" will be given by Lorado Taft on the following Sundays at 5:30 o'clock: January 6-13-20-27. Admission free.

The Cafeteria will be open on these Sundays from 12:15 to 8 o'clock.

## THE RESTAURANT

The Cafeteria is open every day from 11 to 4:45 o'clock. The Tea Room serves table d'hôte and à la carte luncheons from 11:30 to 2:30, and afternoon tea from 2 to 4:45 o'clock. The Cafeteria will remain open through the Christmas school vacation until December 31 when it will be closed for 5 days and re-open on Saturday, January 5, 1929. The Tea Room will close on December 22 and re-open on January 5, 1929.

## LECTURE PROGRAM OF THE DEPARTMENT OF MUSEUM INSTRUCTION

The following new schedule begins on January 7 and continues through March. Classes meet once a week, may be entered at any time and are open to anyone upon payment of five dollars for twelve lectures. A special fee is required for the sketch classes. In addition to the regular series of lectures, gallery talks for clubs may be arranged by special appointment. Instructors will be provided for school groups who wish to visit the Institute, either for a general survey of the collections or for study of some particular field. Guide service for visitors may be had by appointment.

**AN APPROACH TO MODERN ART.** MONDAYS AT 11:00. *Miss Parker.* The first half of the course will be devoted to a consideration of what to look for in a painting. In the latter half these fundamental principles will be applied to a study of modern painting, beginning with Delacroix and continuing to some of the important contemporary artists.

**SKETCH CLASS FOR NON-PROFESSIONALS.** TUESDAYS AT 10:15. Drawing and painting from a costumed model. The fee for this course is \$9.00.

**GREAT LEADERS AND THE ART OF THEIR TIMES.** WEDNESDAYS AT 11:00. *Miss Mackenzie.* Some of the most interesting personalities of Europe from the 15th through the 19th centuries considered with relation to their art background and their influence on art. Among those considered will be Philip IV of Spain, Francis I of France, Louis XIV, Napoleon and Queen Victoria.

**SEEING THE WORTHWHILE IN EUROPE.** THURSDAYS AT 11:00. *Miss Parker.* A preparatory course for those going abroad to enable them to know what to see in Europe and to enjoy more intelligently. The lectures will begin with Italy, and France and England will be treated later.

**THE DEVELOPMENT OF ITALIAN PAINTING AND SCULPTURE.** THURSDAYS AT 2:30. *Miss Mackenzie.* Five lectures on Venetian painting followed by seven lectures on the great sculptors of the Renaissance.

**ART INSTITUTE COLLECTIONS.** THURSDAYS AT 7:00. *Miss Upton.* Informal gallery talks in the evening to afford an opportunity for those unable to come during the day to see the permanent and current exhibits.

**TWELVE GREAT MASTERS OF PAINTING.** FRIDAYS AT 11:00. *Miss Parker.* Lectures on the lives and art of twelve of the great painters. Among those treated will be Leonardo, Michelangelo, Titian, Rubens, Rembrandt, Velasquez, El Greco, Goya.

**SKETCH CLASS FOR NON-PROFESSIONALS.** FRIDAYS AT 1:30. *Miss Hyde.* For those who wish to try to paint in oil or tempera. The fee for this course is \$12.00.

**THE ART OF FAMOUS KINGS AND PRINCES.** SATURDAYS AT 9:20. *Miss Mackenzie.* Some of the famous royalty you all know and what they did for architecture, painting and sculpture. Free to all children.

**INTRODUCTION TO THE HISTORY OF PAINTING.** FRIDAY EVENINGS from 7 until 9. *Assistant Professor Driscoll.* Planned to increase enjoyment and understanding of paintings as works of art and, by tracing the continuity and development of pictorial expression, to furnish an outline of the history of painting as a foundation for more detailed study.

## NEW GOVERNING LIFE MEMBER

JOHN J. GLESSNER

## NEW LIFE MEMBERS, NOVEMBER, 1928

Change of Address—Members are requested to send prompt notification of any change of address to Guy U. Young Manager, Membership Department.

Mrs. Ralph E. Abell  
Mrs. Joseph A. Axelson  
A. D. Bernstein  
Mrs. Chauncey B. Blair  
Mrs. T. W. Burrows  
Mrs. Albert H. Byfield  
Mrs. Norman A. Carbery  
George E. Carlson  
Mrs. George W. Childs  
Seymour E. Clonick  
Mrs. Ira J. Couch  
Mrs. Benjamin F. Cummins  
John Howard Davies  
Mrs. Blanche Dietz  
Mrs. Lilian A. Eckman  
Mrs. Louis B. Ederer  
Mrs. Sigmund L. Eisendrath  
George F. Fischrupp  
Mrs. Gerhard Foreman  
Mrs. A. F. Gartz, Jr.  
Thomas J. Gerrity  
Mrs. George P. Gilman  
James W. Good  
Mrs. Frank E. Greer  
Berger Hanson  
Miss Margaret Alcott Hawkins  
Dr. Edward M. Heacock  
Mrs. Orville S. Hershey

Miss Frances Baillet Hill  
Ralph J. Hines  
Mrs. O. R. Hirt  
Albert L. Hopkins  
John L. Hopkins  
Miss Mary A. Hotchkin  
Miss Alice Howe  
John M. Hubbard  
Mrs. W. R. James  
Mrs. Hubert M. Johnston  
Mrs. C. M. Jones  
Mrs. Isa W. Kahn  
Mrs. R. King Kauffman  
Miss Mina Mildred Kirk  
Mrs. Violet G. Malmstrom  
Klaas  
Dr. Harry Parker Knapp  
Mrs. Glen A. Lincoln  
Mrs. A. Lipman  
Mrs. Fred H. Loescher  
Mrs. Jesse Lowenhaupt  
Mrs. William H. Lyon  
Mrs. Philip H. Maas  
John W. Maguire  
Frederick Z. Marx  
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